

CITY NOTES.

August Halter is organist of the Second Presbyterian.

Pilgrin Church has re-engaged its organist, tenor and bass.

The Church of the Messiah makes no change in its choir members.

It is rumored that the Union Methodist will have a quartette choir.

Mrs. Black and Miss A. C. Obert are not singing at the Second Baptist.

G. H. Bahrenburg will resign from the Synagogue, 21st and Olive streets.

Mrs. A. D. Cuningham has signed with the Second Baptist Church choir.

Mrs. Dodson is singing at Dr. Cave's Non-Sectarian Church, and is doing admirable work.

L. L. Schoen's orchestra was engaged for the two receptions tendered Major Gen. Schofield.

Miss Lizzie Hall is singing at Compton Hill Congregational Church, and has become quite a favorite.

Mrs. Nettie Haynes-Barnett will remain the soprano of the Holy Communion Church choir.

A. G. Kolyn has managed quite a number of concerts lately and with the greatest success.

Mrs. B. Black and Mrs. M. R. Wall have been engaged by the Grand Avenue Presbyterian Church.

Miss Nellie Hale, the belle of Burker Hill, is studying under Prof. Nelson for the Operatic Stage.

Mrs. Steinmeyer Koehler is now in Cologne, Germany, where she has been engaged as first dramatic soprano.

Miss L. Wray Garvey is doing very commendable work with her pupils. Her classes are quite large and keep her busy.

F. S. Saeger is doing splendid work with his pupils in piano, organ and compositions. Mr. Saeger is a composer of much merit.

Herman Bollman has recovered from a severe illness, and is about again, to the pleasure of his many inquiring friends.

Mrs. Pauline Schuler-Bollman and Mr. B. Dierkes will resign their positions at the Second Presbyterian Church in January.

Miss K. Pogue, of Edwardsville, Ill., a pupil of Miss Campbell, of New York, and Miss E. Town, of Chicago, are studying with Prof. Nelson.

Mrs. Kate J. Braunard, the popular vocal teacher, has returned to her home in Webster Groves from her lengthened trip much improved in health.

Mrs. D. Edwards, teacher of piano and organ, receives pupils at her residence, 216 S. 15th street. Mrs. Edwards is an able singer of ability and a good reader.

Mrs. Charlotte H. Hec-Bowatt, the vocal teacher, can be seen Monday afternoons at her vocal studio, 1644 Olive street, by those desiring to arrange for lessons.

GEORGE C. VIEH.

George C. Vieh, the young pianist, lately returned from Vienna was born in St. Louis in August, 1871, and is the son of George Vieh, the well known piano maker and tuner. He was educated at the public and high schools of this city, and was considered by his teachers a very bright pupil. His piano studies were taken up at the age of eight years, and prosecuted under various teachers, among them, Mrs. Lucy Green, and for almost two years, Mr. Victor Ehling, the prominent pianist.



In 1890 he left for Vienna, where he entered the conservatory, taking up piano under Prof. Josef Dachs, harmony under Dr. Anton Bruckner, counterpoint under Robt. Fuchs, and in composition, and history of music having John Nep. Fuchs and Alfred Prenzels respectively.

His progress during his course was eminently satisfactory to his teachers, who spoke of him in terms of very high praise. He was graduated in July, 1892, receiving the silver medal of the "Gesellschaft der Musik Freunde."

Mr. Vieh will make his debut at Memorial Hall on the 23rd inst. and will be assisted by Miss A. Kalkman and Mr. Victor Ehling in the following select programme:

1. Chopin, B flat minor Sonata. Mr. Geo. C. Vieh.
2. Mendelssohn, In Feltre, Miss A. Kalkman.

3. a. Schytte, Renover Steppen; b. Lischoff, Nocturne, op. 43, No. 1; c. Grieg, Au den Frühlings op. 43, No. 6; d. Godeard, Le Cavalier Fantastique, Mr. Vieh.
4. a. Vieh, Alas! b. Schumann, Ich tölle nicht, Miss A. Kalkman.
5. Liszt, 2nd Etude; 6. Schumann Etudes, Symphoniques, Mr. Vieh.
6. Liszt, Hungarian Fantasia, Mr. Vieh; second piano, Mr. Victor Ehling.

Wm. Madden, of the Chicago Opera House, has an augmented orchestra of eighteen men under his direction. Mr. Madden is the most popular director in Chicago.

Miss Fannie M. Ralston, who is studying in Boston, met with an unfortunate accident, spraining her wrist lately. It is hoped she will soon be able to continue her practice.

Jack Shields, the tenor, sang with great success at Hannibal, Mo. Mr. Shields is now studying with Mrs. Louis A. Peebles, and is benefiting very much by her splendid method.

Wm. Baumgartel, solo flutist of the Grand Opera House, receives pupils at his address, 1022 Olive street. Mr. Baumgartel is an artist of exceptional ability and a thorough teacher.

L. Bruun, the clarinetist, can be engaged for miscellaneous concerts. Mr. Bruun is well known as an artist of the highest order, and his arrangements of popular concert numbers are very fine.

Mrs. Sarah Constable, of 238 N. 21st street, is doing very efficient work with her class of piano pupils. An important branch to which she gives special attention is Mason's touch and technique.

Miss Clara Stuebelfield, the pianist and teacher, is in constant demand. Her pupils make rapid progress and are thoroughly taught. Miss Stuebelfield is frequently engaged as accompanist.

Fred Schillinger, the thorough teacher of piano and violin, receives pupils at his residence, 218 Salisbury street. Mr. Schillinger is conductor of the Apollo Singing Society and Freier Männerchor.

Herman Epstein is doing splendid work at Temple Israel, of which he is organist. The quartette is composed of Mrs. Louis A. Peebles, soprano; Miss Luak, alto; Dr. Cole, tenor; and C. Weber, bass.

Max Ballman, the widely known teacher of vocal music, is as busy as ever at his music room, 1045 N. Broadway. Mr. Louis Bauer, who sang with such success at the Choral-Symphony Concert, is a pupil of Mr. Ballman.

Charles Galloway is organist of the First Presbyterian Church. Mr. Galloway did praiseworthy work at St. George's Episcopal Church which he left, a fact the pastor gratefully acknowledged in a letter to the talented young organist.

Chas. F. Huber, the rising young pianist and teacher, gave his third grand concert on the 15th ult. at Concordia Club Hall, assisted by his pupils and well-known talent. Mr. Huber's numbers, "Love's Awakening," Mousskowsky, and fourth "Rhapsodie," Liszt, were very artistically rendered and enjoyed. The work of his pupils especially that of Miss Laura Frank, Master G. Nollan and Miss Eise Beck, none of whom were over twelve, was pronounced surprising, and a great credit to Mr. Huber. Miss Anna Gray, the popular violinist, played two numbers in her usual artistic way, captivating the audience, which insisted on an encore for each number.

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Mr. Spiering, the violinist, has been pressed with engagements from Cincinnati, Milwaukee and Chicago. He played here with great success at Entertainment Hall on 20th ult.

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"Gloria in Excelsis," for soprano, alto, tenor and bass, by the prominent composer, Wm. O. Armstrong, is just issued by Kunkel Bros. It is a magnificent work that should be in the possession of every choir leader for something excellent and new; it breathes the true spirit of the text, and is worthy of Mr. Armstrong's pen. Price, 25 cents retail.

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The Columbian celebration by the young ladies of the Lovett Academy, Florissant, Mo., was a splendid success. A very fine program was offered by the school, of which a feature was "Vive la République," piano duet by Charles Kunkel, played by Misses Duggan & Chis. The work accomplished by this academy in all branches is of a very high order, and the parents of the pupils have every reason to congratulate themselves.

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CHORAL SYMPHONY CONCERT.

The Choral Symphony Society gave its first concert of the season at Grand Music Hall on the 19th ult. A large audience was in attendance, and with Miss Juch as one of the principals and a splendid programme, quite a treat was expected. Besides Miss Juch the principals included, Miss Ruth Taylor, who, Otto Hein, tenor, and Louis Bauer, bass. The programme was as follows:

Overture, "Calm Sea and Happy Voyage," Mendelssohn, Orchestra; 2. Aria, "Sweet Bird's Hand," Miss Emma Juch and Orchestra; 3. Allegretto, from "Il Symphonist," Brahms, Orchestra; 4. At the Cloister Gate, by Misses Emma Juch, Ruth Taylor, Ladies' Chorus and Orchestra. Miss Juch was received with the greatest enthusiasm. Her numbers were sung with exquisite art and her reputation for good work fully sustained. Miss Taylor, who made her first appearance, was very well received and won the warm applause of the audience. Mr. Otto Hein the well known tenor, did most excellent work. His conception of his numbers was that of the true artist, and the audience appreciated the warmth and color imparted to them. Mr. Louis Bauer, the bass, has a rich, mellow voice and did very commendable work. This was Mr. Bauer's first appearance in Oratorio, and we hope to hear him again as no doubt subsequent appearances will allow him to do himself full justice.

At the number "At the Cloister Gate" by Misses Juch, Taylor, Ruth Taylor and Orchestra, was the gem of the evening and produced a profound impression. The chorus displayed admirable work on the part of Mr. Otto Hein, the director, whose masterly handling of the Choral Symphony Concerts a grand success are deserving of the widest support.

MR. SPIERING'S CONCERT.

Mr. Spiering's concert at Entertainment Hall was attended by a host of music lovers, desirous of hearing the young pupil of Joachim, and who were well repaid by his playing. His playing of Beethoven's Concerto, first movement, Joachim's Concerto, "Borussia," and the Chopin's Nocturne, "The Rain," was received with immense applause and proved him to be a most talented artist. Mr. Spiering was directed by the orchestra under the direction of Theodore Thomas, when he will be accorded the recognition due him by the press.

MRS. MARY HOGAN LUDLUM.

Mrs. M. H. Ludlum, the well known pianist and teacher, whose name is a household word in New York and Chicago, arrived in St. Louis on Friday, Dec. 10th, at 10 o'clock, and was met by Mrs. F. H. Raymond, of Brooklyn, and Miss Lovell, of Boston. In 1888 she studied the Deutsche system of expression in Chicago. Since then she has studied with the best teachers of that system in New York and Chicago, and has a diploma from "St. Wm. Anderson of Yale," for the American, Swedish and German systems, but desires her pupils to study the Deutsche system as she likes that one best, particularly the arrangement of it made by Mrs. Louise Freese of Minneapolis, which is especially adapted for public school use.

don the contemplated English recitals. It would, therefore, seem that, in spite of the extraordinary social and artistic force created by his recent performances in London, the Polish genius has something of a reserve power, as far as audiences. It has been variously intimated of late that, the novelty of Paderewski being gone, his second visit may not arrive at such as extraordinary results as marked his first appearance. While there can be no question over the fact that Paderewski was a fashionable erace as well as an artist at work with last year, it is equally without doubt that appreciation of his genius has increased rather than diminished during his absence. The interest of his return is heightened by the probability that he may be accompanied by his favorite pupil, Miss Samuina.

GERMAN THEATRE CONCERTS.

Charles Kunkel will give a series of six or eight select piano recitals at Germania Hall, under the auspices of the theatre management. The programmes will include piano solos and duets, trios for piano, violin and violoncello, and quartets for piano, violin and violoncello. The recitals will begin in January next, and will be a special feature of the musical season.

MRS. BAUSEMER'S CONCERT.

Mrs. Bausemer, assisted by Mr. Geo. Herich, gave a very choice programme at Germania Hall on the 10th ult. Among the numbers were the following, which were played to note are published in Kunkel's Musical Review: Sonata in E flat op. 21 No. 1, Beethoven; Impromptu, Schubert; Etude, Valse, Nocturne, Chopin; Transcendental, Schumann; Valse Allemande, Rubinstein; serenade, Schubert; and Rigoletto, Verdi. The concert was an auspicious beginning of the musical season, and was attended by a very select and critical audience. Indeed, Mrs. Bausemer's concerts are looked forward to with great deal of interest as advancing the highest in musical art.

Her numbers were rendered in a way expected of the true artist she is with a magnificent technique, clear intonation, and a great breadth and freedom of style. The audience received her with great enthusiasm, a well-deserved tribute to one of the most modest of our artists. Mrs. Bausemer's concert, Mr. Geo. Herich assisted the highest appreciations of his hearers, and gave them a very rare treat. His playing was mastery, as it always is.

THE GERMAN THEATRE.

The German Theatre, which has afforded its patrons the greatest enjoyment, continues to offer attractions of the most popular character. The Stock Company is now filling engagements at Kansas City, St. Joseph, Omaha, Peoria, etc. Change very welcome, the members who were under the necessity, while here, of memorizing as many of the plays as possible in a week. They are now constituting their repertoire on the road, and will give them an opportunity of performing one of the most popular of the theatre's tragedy, "Count Essex and Queen Elizabeth," to be given here on the 14th inst.

MRS. MARY HOGAN LUDLUM.

Six years ago she began her work at St. Vincent's Seminary, corner of Grand and Innes Avenues, and is still teaching there. During that time she has taught at the Sacred Heart Convent, Maryville; at Lindwood School, St. Charles, Mo.; and at the St. Louis Episcopal "School of the Good Shepherd." This is her fourth year at the Central High and Normal schools. She is also engaged at the Beethoven Conservatory. These positions, with a number of private pupils, keep her very busy. One of our representatives said to her: "When can I find you home? Laughingly, she answered: "I have no time. I will try and give a half an hour." Mrs. Hogan Ludlum has been heard frequently in concerts and recitals and always with great enthusiasm. The old Mercantile Library Hall was the witness of many of her triumphs, and at Entertainment Hall and Pickwick Theatre she has repeated her many successes. Her greatest triumph, however, was scored last May at the High School exhibition given for the World's Fair, at Grand Music Hall, for which she trained over two hundred pupils in a way that captivated the large audience and won her many encomiums. As a teacher, Mrs. Hogan Ludlum is untiring, thorough, consistent and successful. She is a lady of high culture and refinement, and of a very pleasant address. She and her mother have a cosy flat at 334 1/2 North Vandewater Avenue.

ROBERT FRANZ.

The death of Robert Franz is an important event in the musical world. His labors were diversified, the addition made by him to the orchestral scores of certain works of Handel and Bach showed the cultivated taste of the man, but they were criticised by some as unnecessary, and, indeed, irrelevant pieces. As a writer on musical subjects he appears as a sound and sane conservative says the Journal. But it is a song writer that he will be remembered. His setting of German, made famous by Schubert and Schumann, is in the opinion of many fixed in perpetuity by Franz. His setting of German and Scottish poems is free from the verbosity and the vague mysticism that respectively detract occasionally the songs of Schubert and Schumann. It is a rash thing to predict the future of Robert Franz, but it is not impossible to say that the last word in song writing pure and simple seems to Germany to have been said by him. He was a man who was eminently lovable, and always cheerful in spite of cruel diseases.

AUGUST JUCKERMAN.

"Snowflake and the Seven Dwarfs," to be given at Christmas time, and "The Little Prince," to be given at New Year's. January, Miss Theres Lethbrun, the renowned New York tragedienne, will play a week's engagement. Among her successes will be the play "The Little Prince." As will appear Mr. Ernst Posner, the great character impersonator and tragedian, who met with the greatest success in his last engagement here.

During the present absence of the Stock Company, August Juckerman will present Fritz Reuter's plays. Mr. Juckerman has a company of twenty-five members, direct from Berlin, where it played an engagement of five weeks to crowded houses. The theatre's players, the party will also introduce some popular novelties of later days, as "Grassdaffel," etc.

PADEREWSKI.

Paderewski is progressing so rapidly toward health that his return to the stage is a matter of time. His engagements earlier the concert series in Berlin. In order to accomplish this task he will, however, be compelled to abandon the contemplated English recitals.

Concert players looking for a beautiful and effective piano piece should have the "Alpine Storm" by Charles Kunkel, price \$1.00, or "Southern Jollifications," a typical plantation scene, by the same author, price 60 cents.

THE POINT.

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Miss Letitia Fitch, the well-known prima donna soprano, for five years of Gilmore's band has decided to remain in St. Louis, and has opened a box office at the Studio Building, 214 Washington ave. The fruitful experience of a terrible railroad wreck has decided her in this step. Miss Fitch has the special advantages of a pure, fresh voice trained by the best masters of Europe and will be much sought after by pupils.

The Benjamin Musicals given on the 9th ult. at the residence of Mr. Benjamin, 750 Lechelle ave., was one of rare enjoyment. Among the numbers especially enjoyed was a piano solo "At Live" executed, played by the composer, Louis Cornish; a soprano solo "Answer" Robyn, sung by Mrs. H. T. Wheeler; a cello number by P. G. Anon, Jr.; a piano selection by A. G. Robyn; and a duo for two pianos by Messrs. Louis Cornish and Aug. Reichenberger. Mr. Benjamin sang Robyn's popular ballad, "You."

Mr. Gelb's violin solos at the Grand Opera House are a feature of that theatre, whose popularity increases to the creditable direction of Mr. Maderna. Mr. Gelb rendered Variations Bravour on Themes from the opera "Hosca" on one string one of the most celebrated of Hummel's compositions. That great maestro in performing it used a violin especially prepared for the purpose, having but one string (G) tuned up to E flat and placed directly in the center of the fingerboard. For this number Mr. Gelb used a violin similarly prepared.

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CATALOGUE

Mailed Free on Receipt of Address

Eolian Whispers.

Mazurka Caprice.

Charles Auchester Op. 31.

Allegretto ♩ — 132.

8

pp

simili.

ppp

simili.

pp

simili.

8

655-7

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4 *Con eleganza.*

First system of musical notation. The treble clef staff contains a series of eighth-note chords with fingerings 1-2-3-4-5 and 2-3-4-5. The bass clef staff contains a series of eighth-note chords with fingerings 1-2-3-4-5 and 2-3-4-5. The tempo marking *Con eleganza.* is present. The dynamic marking *p* is present. The pedal markings are: Ped. * Ped. Ped. * Ped. Ped. * Ped. Ped. *

Second system of musical notation. The treble clef staff contains a series of eighth-note chords with fingerings 1-2-3-4-5 and 2-3-4-5. The bass clef staff contains a series of eighth-note chords with fingerings 1-2-3-4-5 and 2-3-4-5. The tempo marking *Con eleganza.* is present. The dynamic marking *p* is present. The pedal markings are: Ped. * Ped. Ped. * Ped. Ped. * Ped. Ped. *

Third system of musical notation. The treble clef staff contains a series of eighth-note chords with fingerings 1-2-3-4-5 and 2-3-4-5. The bass clef staff contains a series of eighth-note chords with fingerings 1-2-3-4-5 and 2-3-4-5. The tempo marking *Glorioso.* is present. The dynamic marking *p* is present. The pedal markings are: Ped. * Ped. * Ped. Ped. * Ped. Ped. *

Fourth system of musical notation. The treble clef staff contains a series of eighth-note chords with fingerings 1-2-3-4-5 and 2-3-4-5. The bass clef staff contains a series of eighth-note chords with fingerings 1-2-3-4-5 and 2-3-4-5. The tempo marking *Glorioso.* is present. The dynamic marking *p* is present. The pedal markings are: Ped. * Ped. Ped. * Ped. Ped. * Ped. Ped. *

First system of musical notation. The piano part (left) features a series of chords and single notes, with a *cres.* (crescendo) marking. The right-hand part (right) features a series of eighth and sixteenth notes, with a *cres.* marking. Fingerings are indicated by numbers 1-5. Pedal markings (Ped.) are present below the piano part.

Second system of musical notation. The piano part (left) features a series of chords and single notes, with a *pp* (pianissimo) marking. The right-hand part (right) features a series of eighth and sixteenth notes, with a *simili.* (simile) marking. Fingerings are indicated by numbers 1-5.

Third system of musical notation. The piano part (left) features a series of chords and single notes, with a *ppp* (pianississimo) marking. The right-hand part (right) features a series of eighth and sixteenth notes, with a *simili.* (simile) marking. Fingerings are indicated by numbers 1-5. Pedal markings (Ped.) are present below the piano part.

Fourth system of musical notation. The piano part (left) features a series of chords and single notes, with a *ppp* (pianississimo) marking. The right-hand part (right) features a series of eighth and sixteenth notes, with a *simili.* (simile) marking. Fingerings are indicated by numbers 1-5. Pedal markings (Ped.) are present below the piano part.

First system of musical notation, measures 1-4. Treble and bass staves with complex arpeggiated figures. Pedal markings are present below the bass staff.

Second system of musical notation, measures 5-8. Continuation of the arpeggiated texture. Pedal markings are present below the bass staff.

Third system of musical notation, measures 9-12. Includes the marking "cres." in measure 10. Pedal markings are present below the bass staff.

Fourth system of musical notation, measures 13-16. The first measure is marked "cantabile". The system concludes with a double bar line. Pedal markings are present below the bass staff.

dolce

1 2 3 4 5 6 7 8 9 10 11 12 13 14 15 16 17 18 19 20 21 22 23 24 25 26 27 28 29 30 31 32 33 34 35 36 37 38 39 40 41 42 43 44 45 46 47 48 49 50 51 52 53 54 55 56 57 58 59 60 61 62 63 64 65 66 67 68 69 70 71 72 73 74 75 76 77 78 79 80 81 82 83 84 85 86 87 88 89 90 91 92 93 94 95 96 97 98 99 100

Ped. * Ped. * Ped. * Ped. * Ped. * Ped. * Ped. * Ped.

8-----ad lib. 1. 2.

* Ped. * Ped. * Ped. * Ped. * Ped. * Ped. * Ped. * Ped. * Ped. *

Cantabile

* Ped. * Ped. * Ped. * Ped. * Ped. * Ped. * Ped. * Ped. *

p

Ped. * Ped. Ped. * Ped. Ped. * Ped. Ped. * Ped. Ped. * Ped. Ped. * Ped. Ped. *

cres.

Ped. * Ped. Ped. * Ped. Ped. * Ped. Ped. * Ped. Ped. * Ped. Ped. *

Giocoso.

First system of musical notation. Treble and bass staves. Treble staff has eighth-note patterns with slurs and accents. Bass staff has chords. Pedal markings: Ped. ♀ Ped. Ped. ♀ Ped. Ped. Ped. Ped. ♀ Ped. Ped. ♀ Ped.

Second system of musical notation. Treble and bass staves. Treble staff has eighth-note patterns with slurs and accents. Bass staff has chords. Pedal markings: Ped. Ped. Ped. ♀ Ped. Ped. ♀ Ped. Ped. Ped.

Third system of musical notation. Treble and bass staves. Treble staff has eighth-note patterns with slurs and accents. Bass staff has chords. Pedal markings: Ped. ♀ Ped. Ped. ♀ Ped. Ped. ♀ Ped. Ped. Ped. ♀ Ped. Ped.

Fourth system of musical notation. Treble and bass staves. Treble staff has eighth-note patterns with slurs and accents. Bass staff has chords. Pedal markings: Ped. ♀ Ped. Ped. ♀ Ped. Ped. ♀ Ped. Ped. Ped. ♀ Ped. Ped.

Fifth system of musical notation. Treble and bass staves. Treble staff has eighth-note patterns with slurs and accents. Bass staff has chords. Pedal markings: Ped. Ped. Ped. ♀ Ped. Ped. ♀ Ped. Ped. Ped.

First system of musical notation. Treble and bass staves. Pedal markings: Ped., * Ped. Ped., * Ped., * Ped.

Second system of musical notation. Treble and bass staves. Pedal markings: * Ped. Ped., * Ped., * Ped., * Ped.

Third system of musical notation. Treble and bass staves. Pedal markings: Ped., * Ped., * Ped., * Ped. Ped. Cresc. marking above the treble staff.

Fourth system of musical notation. Treble and bass staves. Pedal markings: * Ped., * Ped., * Ped., * Ped., * Ped. Fingerings (1-5) are indicated above the treble staff.

Fifth system of musical notation. Treble and bass staves. Pedal markings: * Ped. 655 - 7. 8. marking above the treble staff.

IL TROVATORE

(Verdi.)

Carl Sidus Op. 125.

Andante 72

p

Ped. * *Ped.* * *Ped.* * *Ped.* * *Ped.* * *Ped.* *

f

Ped. * *Ped.* * *Ped.* * *Ped.* * *Ped.* * *Ped.* * *Ped.* *

p

Ped. * *Ped.* * *Ped.* * *Ped.* * *Ped.* * *Ped.* *

596 — 3

Ped. *

This musical score consists of six systems of piano and bass staves. The piano part is written in treble clef, and the bass part is in bass clef. The key signature has one flat (B-flat). The tempo is marked 'Allegro' with a quarter note equal to 138 beats per minute. The score includes various musical notations such as triplets, slurs, and dynamic markings like *f* (forte) and *p* (piano). Fingerings are indicated by numbers 1-5. The piece concludes with a double bar line and repeat signs at the end of the sixth system.

p Cantabile.

rit.

Ped.

Allegro ♩ - 96.

f

Ped.

ff

598 - 3 *Ped.*

ONWARD DARLING!

(AUF ZUR FAHRT!)

Poem by H. Hartmann.

Moritz Moszkowski.

Moderato. = 100.

2. *Hei, wie geht es flink und glatt,*

1. Ab - schied schlägt die Glo - cke schon.

1. Hark, the clock! It sounds de - part!

2. Hey, how.....firm their seats re - mains.

2. Wo das Glück die Zü - gel hat!

Frost und Sturm und Blüth' und Mai Sie

1 Drau - ssen klingt der Schel - len Ton.

Rap - pe stampft in Schnee und Eis. Des

1 Mer - ry sleigh - bells spright - ly start:

Sol. the cour- ser prompt to go With

2. When For - tu - na guides the reins!

Storm and frost and bloom and May They

2. sie _ hen wie im Traum vor _ bei;

Hier ein Hü - gel, Kru - ze dort,

1. Him - mels Flo - cken tau - meln leis,

Her - ze pocht und Au - ge glänzt.

1. great im - pa - tience paws the snow.

Dar - ling.....thou my hap - pi - ness.

2. pass like emp - ty dreams a - way.

Here a cross and their a mound,

2. Fal - be Blät - ter rau - schen fort, Hin - ten dehnt sich gött - lich hold' Er -
 1. Str - ne strah - let myrt - um - kränzt, Bräu - ti - gam mahnt weich und zart: Nun

1. Myr - tles do thy locks ca - res; Pro - mise of a pa - ra - dise Is
 2. With - er'd leaves and dust a - round, An - gels gra - cious hands un - fold The

2. inn - er - ung wie A - bend - gold. Wei - ter gehts in schnell - tem Trub
 1. auf, mein Mäd - chen, auf zur Fahrt! Nah dem ers - ten Mei - len - stein

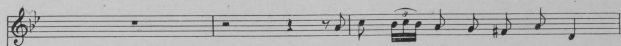
1. writ - ten in thy lu - cid eyes: Near the mile - stone gray with age
 2. mem - o - ry, a hue of gold. Up the hill with stea - dy gait,

2. Hü - gel - an und steil berg ab, O - ben lags wie Son - nen - schein, Der
 1. Ragt ein Kirch - lein schlicht und klein; Ei - nes Pries - ters rei - ne Hand Sie

1. Tow'rs a tem - ple high a bove. There will this our pil - grim - age At -
 2. Down, the steps ac - cel - er - ate. On the top a crown of light, Be -

2. Wir la - chen..... dich ver - ei - nigt aus

1. Wir la - chen..... glück - lich ich und du



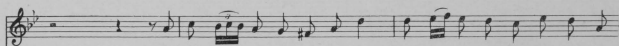
1. But you and..... I we laugh at him.

2. But you and..... I we laugh at him.



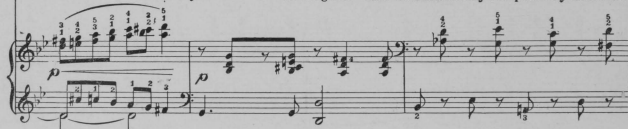
2. Wir la - chen dich ver - ei - nigt aus Wird es dun - kel um uns' her, Und

1. Wir la - chen glück - lich ich und du Rasch ge - schlos - sen war der Bund Wie



1. But you and I we laugh at him. Soon the tie is form'd for aye And

2. But you and I we laugh at him. Dark - ness may our path - way cross And

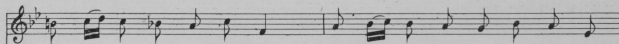


2. drück das Al - ter oft schon schwer,

Schmie - gen wir uns Herz an Herz Und

1. spie - lend sprach das "Ja" der Mund

Setz' dich, sprachst du zu mir fein; Jetzt

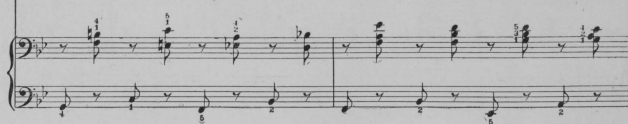


1. we are wed - ded one to day.

On - ward dar - ling side by side, A

2. age bring to us many a loss;

Hearts so true we fear no foe. And



2. la - chen ü - ber Noth and Schmerz.
1. gehts ins Le - ben frisch hin - ein.

Tra la tra la Wir
" " " " Es

1. long the path of life we glide. Tra la tra la A.
2. laugh at grief and laugh at woe. " " " " And

2. Schmie-gen eng ans Herz ans Herz Wir 1.

1. gehts ins Le - ben frisch hin - ein Ins Le - ben frisch hin - ein

1. long the.....path of life we glide. A. long the path we glide.
2. laugh at.....grief and laugh at woe. And

2.
schmiegen Herz ans Herz Tra la.

laugh at grief and woe. Tra la.

2.
laugh at grief and woe. Tra la.

PHILOMEL.

POLKA BRILLIANT.

Charles Kunkel.

Tempo di Polka. ♩ 112.

Secondo.

Primo. *Primo.*

Ped. * Ped. * Ped. * Ped. *

Ped. *

Cresc. *p*

Ped. * *ff* *

137-8

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PHILOMEL.

POLKA BRILLIANT.

3

Tempo di Polka. ♩ - 112.

Primo.

Charles Kunkel.

8

f

Giocoso.

Ped. ✱ Ped. ✱ Ped. ✱ Ped. ✱ Ped. ✱

1 2 3 4 5

8

f

Ped. ✱

1 2 3 4 5

8

crca.

f

1 2 3 4 5

8

f

Ped. ✱ Ped. ✱

1 2 3 4 5

Secondo.

Musical score for "The Rose Tree" in G major, 2/4 time. The score is for piano and voice. The piano part is in G major, with a key signature of one sharp (F#). The voice part is in G major, with a key signature of one sharp (F#). The tempo is marked "Allegretto". The score includes a piano introduction, a vocal melody, and a piano accompaniment. The piano introduction is marked "Pia." and "Allegretto". The vocal melody is marked "mf" and "Allegretto". The piano accompaniment is marked "Pia." and "Allegretto". The score includes a piano introduction, a vocal melody, and a piano accompaniment. The piano introduction is marked "Pia." and "Allegretto". The vocal melody is marked "mf" and "Allegretto". The piano accompaniment is marked "Pia." and "Allegretto".

Musical score for "The Wind" by Maurice Strakosky. The score is in 2/4 time, key of D major, and features a piano (p) and mezzo-forte (mf) dynamic. The melody is in the right hand, and the bass line is in the left hand. The score includes a "Ped." (pedal) marking and a "mf" (mezzo-forte) marking. The score is for a single instrument, likely a piano.

Glooso.

mf

Ped.

☆

137 - 8

1. 2.

Ped. Ped.

8

First system of music. Treble and bass staves. Dynamics: *f*, *mf*, *f*. Pedal markings with asterisks. Fingering numbers 1-5 are present.

8

Second system of music. Treble and bass staves. Dynamics: *f*. Pedal marking with asterisk. Fingering numbers 1-5 are present.

8

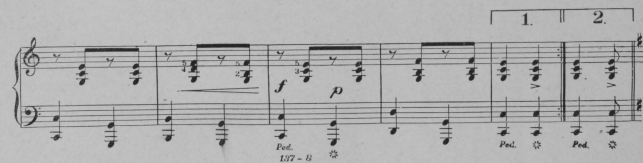
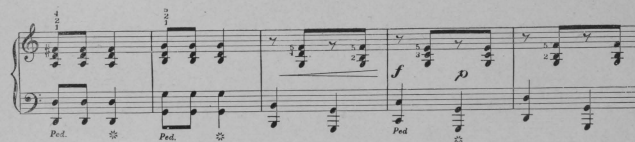
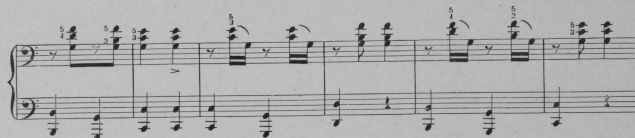
Third system of music. Treble and bass staves. Dynamics: *mf*, *f*. Pedal markings with asterisks. Fingering numbers 1-5 are present.

8

Fourth system of music. Treble and bass staves. Dynamics: *ff*, *f*. Pedal markings with asterisks. Fingering numbers 1-5 are present.

8

Fifth system of music. Treble and bass staves. Dynamics: *fz*. Pedal markings with asterisks. Fingering numbers 1-5 are present. The system ends with two measures labeled 1. and 2.



8.....

p

8.....

8.....

f

Ped. * *Ped.* *

8.....

ff *p*

Ped. * *Ped.* *

8.....

f *p*

Ped. * *Ped.* *

1 2

Primo.

Primo.

Secondo.

First system of musical notation. Treble and bass staves. Treble staff has a melodic line with eighth and sixteenth notes, including triplets. Bass staff has a harmonic accompaniment. Dynamics include *f* and *p*. Pedal markings are present below the bass staff.

Second system of musical notation. Treble and bass staves. Treble staff continues the melodic line. Bass staff has a harmonic accompaniment. Dynamics include *fz*. Pedal markings are present below the bass staff.

Third system of musical notation. Treble and bass staves. Treble staff has a melodic line with some accidentals. Bass staff has a harmonic accompaniment. Dynamics include *f* and *mf*. Pedal markings are present below the bass staff.

Fourth system of musical notation. Treble and bass staves. Treble staff has a melodic line with triplets. Bass staff has a harmonic accompaniment. Dynamics include *f* and *mf*. Pedal markings are present below the bass staff.

Fifth system of musical notation. Treble and bass staves. Treble staff has a melodic line with triplets. Bass staff has a harmonic accompaniment. Dynamics include *f* and *fz*. Pedal markings are present below the bass staff.

8

First system of music. Treble and bass staves. Treble staff has a series of eighth-note chords with fingerings 1, 2, 3, 4, 5. Bass staff has a series of eighth-note chords with fingerings 1, 2, 3, 4, 5. Pedal points are marked with 'Ped.' and a star symbol. Dynamics include *f* and *ff*. Fingering numbers 1, 2, 3, 4, 5 are present.

8

Second system of music. Treble and bass staves. Treble staff has a series of eighth-note chords with fingerings 1, 2, 3, 4, 5. Bass staff has a series of eighth-note chords with fingerings 1, 2, 3, 4, 5. Pedal points are marked with 'Ped.' and a star symbol. Dynamics include *f* and *ff*. Fingering numbers 1, 2, 3, 4, 5 are present.

8

Third system of music. Treble and bass staves. Treble staff has a series of eighth-note chords with fingerings 1, 2, 3, 4, 5. Bass staff has a series of eighth-note chords with fingerings 1, 2, 3, 4, 5. Pedal points are marked with 'Ped.' and a star symbol. Dynamics include *mf* and *f*. Fingering numbers 1, 2, 3, 4, 5 are present.

8

Fourth system of music. Treble and bass staves. Treble staff has a series of eighth-note chords with fingerings 1, 2, 3, 4, 5. Bass staff has a series of eighth-note chords with fingerings 1, 2, 3, 4, 5. Pedal points are marked with 'Ped.' and a star symbol. Dynamics include *mf* and *ff*. Fingering numbers 1, 2, 3, 4, 5 are present.

8

Fifth system of music. Treble and bass staves. Treble staff has a series of eighth-note chords with fingerings 1, 2, 3, 4, 5. Bass staff has a series of eighth-note chords with fingerings 1, 2, 3, 4, 5. Pedal points are marked with 'Ped.' and a star symbol. Dynamics include *ff* and *mf*. Fingering numbers 1, 2, 3, 4, 5 are present.

8


Sixth system of music. Treble and bass staves. Treble staff has a series of eighth-note chords with fingerings 1, 2, 3, 4, 5. Bass staff has a series of eighth-note chords with fingerings 1, 2, 3, 4, 5. Pedal points are marked with 'Ped.' and a star symbol. Dynamics include *f* and *ff*. Fingering numbers 1, 2, 3, 4, 5 are present.

25 MELODIOUS STUDIES.

PRELUDE.

PRÄLUDIUM.

S. Heller Op. 45.

Allegretto  138. *Sempre legato e egualmente.*

1. 

or thus.



dolce.



legato.



4 4 5 1 6 3 5 4 4 5 3 1 2 4 4 5 2 3 4 5 4 3 2 1

cres. *dim.* *mf*

5 4 3 2 1 2 3 4 5 4 3 2 1 2 3 4 5 4 3 2 1 2 3 4 5 4 3 2 1 2 3 4 5 4 3 2 1

The musical score for 'The Rose Tree' is presented in three systems. The first system consists of a single staff with a treble clef, a key signature of one flat (B-flat), and a 2/4 time signature. The melody is written in a simple, folk-like style. The second system continues the melody on a single staff with a treble clef. The third system introduces a piano accompaniment, featuring a grand staff with both treble and bass clefs. The piano part includes a steady bass line and chords that support the melody. The score concludes with a final cadence.

SPARKLING METEORS.

(FUNKELNDE METEORE.)

Allegro vivace ♩_{104} .

2.

poco meno mosso.

a tempo.

a tempo.

This page of musical notation consists of six systems of staves. The notation includes various musical symbols such as notes, rests, and dynamic markings. The first system shows a complex melodic line with many beamed notes and a bass line with sustained chords. The second system includes a 'simili.' marking and a 'cres.' (crescendo) marking. The third system features a 'mf' (mezzo-forte) marking and several 'Ped.' (pedal) markings. The fourth system continues with 'Ped.' markings and a 'cres.' marking. The fifth system includes a 'cres.' marking and a 'do' marking. The sixth system shows a 'f' (forte) marking and a 'Ped.' marking. The notation is written in a style typical of early 20th-century musical manuscripts.



Allegretto comodo. ♩ = 126.

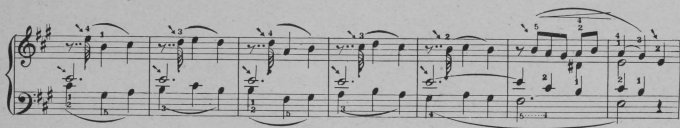
A musical score for the song 'The Rose Tree'. It features a treble and bass staff. The melody is in the treble staff, and the accompaniment is in the bass staff. The key signature has one sharp (F#), and the time signature is 2/4. The score includes various musical notations such as eighth notes, sixteenth notes, and rests. There are also some handwritten annotations and fingerings indicated by numbers 1-5.

Musical score for "Ballet" by Maurice Strakosky. The score is in 2/4 time, key of D major, and consists of 16 measures. It features a piano introduction with a melody in the right hand and a bass line in the left hand. The melody is characterized by eighth and sixteenth notes, often beamed together. The bass line consists of a simple eighth-note pattern. The score ends with a double bar line and a repeat sign.

3 2 2 2 2 2 2 2

[illegible]

Musical score for "The Rose Tree" in 3/4 time. The score is written for a piano and voice. The piano part consists of a treble and bass staff. The voice part is a single line. The key signature has one sharp (F#). The tempo is marked "Allegretto". The score includes a piano introduction, a vocal entry, and a piano accompaniment. The piano part features a repeating eighth-note pattern in the right hand and a bass line in the left hand. The vocal part enters with a melody that is repeated. The score ends with a double bar line.



RESTLESSNESS.

(UNRUHE.)

Allegretto con moto. ♩ 126.

5. *p* *Left hand crosses the right.* *simili.* *p*

perdendosi. *p*

mf *f* *fz* *Ped.* *fz* *Ped.* *fz* *Ped.* *p*

1452-25

First system of musical notation. Treble and bass staves. Treble staff has notes with accents and fingerings (4, 3, 2, 1, 2, 3, 4). Bass staff has notes with accents and fingerings (5, 2, 1, 2, 3, 4). Dynamics: *simill.* and *p*.

Second system of musical notation. Treble and bass staves. Treble staff has notes with accents and fingerings (2, 3, 4, 3, 2, 1, 2, 3, 4). Bass staff has notes with accents and fingerings (2, 5, 2, 1, 2, 3, 4). Dynamics: *simill.* and *p*. Marking: *perdendosi.*

Third system of musical notation. Treble and bass staves. Treble staff has notes with accents and fingerings (4, 3, 2, 1, 2, 3, 4). Bass staff has notes with accents and fingerings (2, 3, 4, 3, 2, 1, 2, 3, 4). Dynamics: *p* and *mf*. Marking: *or* 4 3 1 6 4.

Fourth system of musical notation. Treble and bass staves. Treble staff has notes with accents and fingerings (4, 3, 2, 1, 2, 3, 4). Bass staff has notes with accents and fingerings (2, 3, 4, 3, 2, 1, 2, 3, 4). Dynamics: *mf*. Marking: *simill.*

Fifth system of musical notation. Treble and bass staves. Treble staff has notes with accents and fingerings (4, 3, 2, 1, 2, 3, 4). Bass staff has notes with accents and fingerings (2, 3, 4, 3, 2, 1, 2, 3, 4). Dynamics: *f* and *mf*. Marking: *Ped.*

First system of musical notation, piano score, measures 1-4. The music is in G major, 2/4 time. The right hand features a melodic line with grace notes and slurs, while the left hand provides a steady accompaniment. Pedal markings are indicated below the staff.

* Ped. * Ped. * P * Ped. * Ped. * Ped. * P * Ped.

Second system of musical notation, piano score, measures 5-8. The melodic line continues with grace notes and slurs. The left hand accompaniment remains consistent. Pedal markings are indicated below the staff.

* Ped. * Ped. * P * Ped. * Ped. * Ped. * P * Ped. * Ped.

Third system of musical notation, piano score, measures 9-12. The music includes dynamic markings *fz* and *cres.* in the right hand, and *espress.* in the left hand. The right hand has a more active melodic line. Pedal markings are indicated below the staff.

fz *cres.* *espress.*
Il Basso legato.
* Ped. * Ped. * Ped. * Ped. * Ped. * Ped. * Ped. * Ped. * Ped. * Ped.

Fourth system of musical notation, piano score, measures 13-16. The music includes tempo markings *rit.*, *en u - to.*, and *a tempo.* in the right hand, and *staccato.* in the left hand. The right hand has a more active melodic line. Pedal markings are indicated below the staff.

rit. *en u - to.* *a tempo.*
staccato.
* Ped. * Ped. * Ped. * Ped. * Ped. * Ped. * Ped. * Ped. * Ped. * Ped.

Fifth system of musical notation, piano score, measures 17-20. The music includes dynamic markings *mf* and *legato.* in the right hand. The right hand has a more active melodic line. Pedal markings are indicated below the staff.

mf *legato.*
* Ped. * Ped. * Ped. * Ped. * P * P * P * P * P * P * P * P * Ped.

SAD TIDINGS. (TRAURIGE KUNDE.)

Allegretto. 108.

7.

cres. *mf* *p* *ritenuto* *a tempo* *espress.* *dim.* *rit.*

N.B. The *p*s signify Ped.

(WINTER:)

Allegretto. ♩ - 88.

This image shows a page of musical notation for a piano piece. It consists of six systems of staves, each with a treble and bass clef. The notation includes various musical symbols such as notes, rests, and dynamic markings like 'mf' and 'dim.'. The page is numbered '1452-25' at the bottom center.

GREETING.

(GRUSS.)

Song without Words.

Andante quasi Allegretto. ♩ = 80.

9

cantabile.

N.B. Ped. Ped. Ped. Ped. Ped. Ped. Ped.

cresc.

Ped. Ped. Ped. Ped. Ped. Ped. Ped.

dim.

Ped. Ped. Ped. Ped. Ped. Ped. Ped.

1. 2.

Ped. Ped.

1. 3. 4. 3. 4. 3. 4. 3.

Ped. Ped. Ped. Ped. Ped. Ped. Ped.

1452 - 25

N. B. Heed scrupulously the use of the Pedal as indicated.

First system of musical notation. Treble and bass staves. The treble staff contains a series of eighth-note triplets and sixteenth-note groups, some marked with fingerings 4, 3, 4, 3, 4. The bass staff provides harmonic support with chords and single notes. Pedal points are indicated by asterisks and the word "Ped." below the staff.

Second system of musical notation. Treble and bass staves. The treble staff continues with eighth-note triplets and sixteenth-note groups, marked with fingerings 3, 4, 3, 4. The word "dolce." is written above the treble staff. The bass staff has chords and single notes. Pedal points are indicated by asterisks and the word "Ped." below the staff.

Third system of musical notation. Treble and bass staves. The treble staff continues with eighth-note triplets and sixteenth-note groups, marked with fingerings 4, 3, 4, 4. The word "cres." is written above the treble staff. The bass staff has chords and single notes. Pedal points are indicated by asterisks and the word "Ped." below the staff.

Fourth system of musical notation. Treble and bass staves. The treble staff continues with eighth-note triplets and sixteenth-note groups, marked with fingerings 4, 3, 3, 4, 3. The word "espress." is written above the treble staff. The bass staff has chords and single notes. Pedal points are indicated by asterisks and the word "Ped." below the staff.

Fifth system of musical notation. Treble and bass staves. The treble staff continues with eighth-note triplets and sixteenth-note groups, marked with fingerings 4, 3, 4, 3, 1. The system concludes with two first endings, labeled "1." and "2.", each with a repeat sign. The bass staff has chords and single notes. Pedal points are indicated by asterisks and the word "Ped." below the staff.

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(HIMMLISCHE KLÄNGE.)

Moderato, ♩ - 88.

10.

N.B.

cres. *smorz.*

Ped. *Ped.* *Ped.* *Ped.* *Ped.* *Ped.* *Ped.* *Ped.* *Ped.* *Ped.* *Ped.* *Ped.*

N.B. Heed scrupulously the use of the Pedal as indicated.
1452 - 25

Musical notation for piano, featuring five systems of staves. The notation includes various musical symbols such as notes, rests, and dynamic markings like *cres.*, *dim.*, and *dim. e riten.*. Pedal markings *Ped.* are placed below the bass staff of each system, often accompanied by a star symbol.

First system of musical notation, measures 1-4. Treble and bass staves. Pedal markings with star symbols.

Second system of musical notation, measures 5-8. Treble and bass staves. Pedal markings with star symbols.

Third system of musical notation, measures 9-12. Treble and bass staves. Pedal markings with star symbols.

Fourth system of musical notation, measures 13-16. Treble and bass staves. Pedal markings with star symbols. Marking "con grazia." above measure 13.

Fifth system of musical notation, measures 17-20. Treble and bass staves. Pedal markings with star symbols.

PLEASURES OF YOUTH.

(JUGEND FREUDEN.)

Allegro scherzoso. 2-80.

13.

fin.

cres.



RUSTLING LEAVES.

(BLÄTTER RAUSCHEN.)

Con moto $\text{♩} = 104$.


13.

p *mf* *f* *p* *f* *p*

Ped. *Ped.* *Ped.* *Ped.* *Ped.* *Ped.*

1452-25

(ZUM SIEG.)

Poco maestoso.  - 84.

[illegible]

This page contains six systems of musical notation for piano. The notation is written on grand staves (treble and bass clefs). The music features complex rhythmic patterns, including sixteenth and thirty-second notes, and various fingerings indicated by numbers 1-5. Dynamic markings such as *mf*, *p*, *f*, *dim.*, *cres.*, *dolce.*, and *fz* are used throughout. Pedal markings (*Ped.*) are present at the end of several phrases. The page is numbered 26 in the top left corner and 1452 - 25 at the bottom center.

System 1: *mf*, *Ped.*, *dim.*, *Ped.*

System 2: *p*, *Ped.*, *dim.*, *Ped.*

System 3: *p*, *cres.*, *Ped.*

System 4: *fz*, *f*, *dim.*, *dolce.*, *fz*, *Ped.*, *P*, *p*, *Ped.*

System 5: *p*, *fz*, *Ped.*, *Ped.*, *P*, *p*, *Ped.*

System 6: *fz*, *Ped.*

1452 - 25

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Miss Lillian Pike played several piano solos at the entertainment given by the King's Daughters, at 11th and Locust.

Miss Pike made a splendid record at the Beethoven Conservatory, of which she is a past graduate. She receives pupils in piano at her residence, 215 Gable street.

Miss Lizette A. Priest, the pianist and teacher, gives very delightful piano recitals on Monday evenings at her residence, 216 N. Compton avenue. Miss Priest met with great success in New York, and was obliged to return to St. Louis on account of her health. She receives pupils, and may be engaged for drawing-room concerts and public performances.

Miss Viola Elliott Black, reader and teacher of Elocution and Physical Culture, receives pupils at her residence, 1728 Washington ave. She is a graduate of the Boston School of Oratory, and has been successful in a series of examinations of praise by the faculty of that well-known institution.

Leslie Mayer, of 215 Olive street, the violin conductor of orchestras, and teacher of violin, violoncello and instruction, is a very successful musician, and his violin pupils are fortunate in having so thorough a master. Many of his pupils have been successful in the most important and are prominent in the musical world.

Miss B. Z. Sobieski, who is a daughter of the late well-known composer and director of the Philharmonic, is receiving vocal pupils at her residence, 3913 Cook avenue. Miss Sobieski is the first trained with the first masters of Europe, and is a worthy exponent of the Italian art culture of the voice; she is engaged at Marygrove College.

W. H. Pommer, the well-known composer and teacher, has sailed southward for St. Louis. He was singing before the Philadelphia Orpheus Club for the best lyrics, a Romanian folk song without accompaniment. The judges were Theodore Thomas, Van der Hoven and Mr. Criss. Mr. Pommer is carrying off the honors from thirty competitors.



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